The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Catalogue

1931-1932

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CURTIS INSTITUTE OF MUSIC

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RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC

WAS CREATED IN 1924

UNDER AN ENDOWMENT

BY

MARY LOUISE CURTIS BOK

IS OPERATED

UNDER A CHARTER

OF THE COMMONWEALTH OF PENNSYLVANIA

AND

IS ACCREDITED

BY THE UNITED STATES GOVERNMENT

FOR THE TRAINING OF NON QUOTA

FOREIGN STUDENTS

A letter from the Commissioner General of Immigration to The Curtis Institute of Music states:

> "It gives me pleasure to advise that your school has been duly approved by the Secretary of Labor as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924. The Department of State has been notified of this action for transmission of the information to all American consular officers, who will then be in a position to consider applications for the required non quota student visas."
>
> (*signed*) HARRY E. HULL
> Commissioner General

MARY LOUISE CURTIS BOK
Founder and President

JOSEF HOFMANN, *Director*

PURPOSE

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

THE CURTIS INSTITUTE OF MUSIC OFFERS TO STUDENTS

Instruction by world-famous artists who give individual lessons
Free tuition
Financial aid, when warranted
Steinway grand pianos, string and wind instruments rent free, when deserving
Opportunities to attend concerts of the Philadelphia Orchestra and performances of the Philadelphia Grand Opera Company, as part of their musical education

When Warranted by Their Progress

Participation as soloists in performances of the Philadelphia Grand Opera Company, which is affiliated with The Curtis Institute of Music
Participation as soloists, members of ensemble groups, or members of the Curtis Orchestra, in concerts which are given in Philadelphia, its suburbs and other communities, and in radio concerts which are broadcast from Casimir Hall over the Columbia Broadcasting System

Upon Satisfactory Completion of Their Studies

Financial assistance to the Curtis graduate of exceptional achievement in launching him upon a public career

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CONCERT MANAGEMENT

Richard Copley, *New York*
The Curtis Institute Concert Bureau, *Philadelphia*

OFFICERS

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Philip S. Collins

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THE FACULTY

MUSICAL

Aronoff, Max
Bachmann, Edwin
Bailly, Louis
Barber, Samuel
Barclay, John
Bimboni, Alberto
Bonade, Daniel
Brees, Anton
Chasins, Abram
Cohen, Sol
Connell, Horatio
Coryell, Marian
Deák, Stephen
de Gogorza, Emilio
del Negro, Ferdinand
de Montoliu, Placido
Donatelli, Philip
Drummond, Ethel
Fonaroff, Vera
Fox, Earl
Frantz, Florence
Gerhard, Charles
Germani, Fernando
Guetter, Walter
Halbwachs, Martha
Harms, William
Hilsberg, Alexander
Hofmann, Josef
Horner, Anton
Kaufman, Harry
Kincaid, William
Krinsky, Yvonne
Lawrence, Lucile
Levin, Sylvan
Luboshutz, Léa
Mario, Queena
Meiff, Albert
Meredith, Eleanor
Mertens, Georges
Miquelle, Renée Longy
Münz, Mieczyslaw
Nazarevitch, Xenia
Paget, Ethel
Pons, Max
Poska, Judith
Reiner, Fritz
Resnikoff, Vera
Riedel, Karl
Rybner-Barclay, Dagmar
Salmond, Felix
Salzedo, Carlos
Saperton, David
Saumelle, Minna
Scalero, Rosario
Schwar, Oscar
Sembrich, Marcella
Soffray, Anne-Marie
Svećenski, Claire
Tabuteau, Marcel
Thompson, Oscar
Torello, Anton
van Emden, Harriet
Vengerova, Isabelle
von Wymetal, Eric
von Wymetal, Jr., Wilhelm
Westmoreland, Elizabeth
Zechiel, Ernest
Zimbalist, Efrem

ACADEMIC

Beck, Jean B.
Daudon, René
de Montoliu, Placido
Fernberger, Samuel W.
Gregory, Eufemia Giannini
Harbeson, William Page
King, Samuel Arthur
Lenrow, Elbert
Nichols, Roy F.
Shumway, Mary
Summers, Helen
Turk, Martha
Wehr, Mentzer
Wesner, Mary B.

STUDIES

Accompanying

Campanology

Chamber Music and
Ensemble Playing

Conducting

Criticism, Professional

Eurhythmics

Fencing

History:
General
American Cultural

Harp

History of Music

Languages, Literature
and Diction:
English
French
German
Italian
Latin
Spanish

Literature, Comparatve

Operatic Acting and
Stage Deportment

Operatic Coaching and
Repertoire

Orchestra Playing:
Violin
Viola
Violoncello
Double Bass
Flute
Clarinet
Oboe
English Horn
Bassoon
Contrabassoon
French Horn
Trumpet
Trombone
Tuba
Percussion

Organ

Physical Education

Pianoforte:
Grade A
Grade B

Platform Deportment

Psychology

Rhythmic Movements

Science, Introduction to

Theory and Composition:
Composition
Elements and Forms of Musical
Expression
Instrumentation and
Orchestration

Solfège
Dictation

Harmony
Counterpoint

Chamber Music Score Reading
Orchestra Score Reading

Viola

Violin

Violoncello

Voice

QUEENA MARIO

EMILIO DE GOGORZA

MARCELLA SEMBRICH

HARRIET VAN EMDEN

HORATIO CONNELL

DAGMAR RYBNER-BARCLAY

MAX PONS

DIVISION I

Voice

Instructors

Marcella Sembrich
Queena Mario
Emilio de Gogorza
Harriet van Emden
Horatio Connell

Coaching and Repertoire

Harry Kaufman
Max Pons
Dagmar Rybner-Barclay

Diction

John Barclay
René Daudon
Placido de Montoliu
Eufemia Giannini Gregory
Samuel Arthur King
Minna Saumelle
Mary Shumway
Martha Turk

MARCELLA SEMBRICH

Born Kochanska, in Lemberg, Poland, and destined to become one of the world's greatest sopranos, Marcella Sembrich adopted her mother's maiden name for her professional career.

At the age of five Marcella received her first musical instruction, from her father, in piano and violin, and at eleven she entered the Lemberg Conservatory to study the piano with Guillaume Stengel, violin with Bruchmann, and harmony with Mikuli. Several years later, in Vienna, while studying piano with Julius Epstein and violin with Helmesberger, her great possibilities as a singer were discovered, and the young girl was then sent to Milan to study voice with Lamperti.

Marcella Sembrich's début as singer was made in Athens, in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg (Leningrad), Vienna and Madrid followed in quick succession, and in 1883 she was engaged as leading soprano of the Metropolitan Opera Company of New York, making her American début as "*Lucia*". Thereafter, visits to the United States were interspersed with concert tours and operatic engagements in Europe, while from 1902 to 1909 she was continuously engaged by the Metropolitan Opera Company.

Since retiring from the operatic and concert stage, Madame Sembrich has devoted herself to teaching, in which field she has met with much renown, having developed such singers as Jeritza, Giannini, Lashanska and Mario.

EMILIO DE GOGORZA

Emilio de Gogorza was born of Spanish-American parents in Brooklyn, New York. In England, he undertook singing as a serious study and continued his studies at the École Monge and the Lycée Louis-le-Grand in Paris. He made his first appearance on the concert stage in France.

Returning to America, the young singer studied with Moderati and Agramonte in New York. Later, a visit to Paris resulted in his becoming a pupil of the famous Émile Bourgeois, singing master of the Opéra Comique.

In 1897 Emilio de Gogorza was heard in a concert in New York with Marcella Sembrich. Since then his appearances have been continuous both in recitals and with the leading orchestras in the United States and Europe.

QUEENA MARIO

Queena Mario, a native of Akron, Ohio, received her first musical training in Plainfield, New Jersey. Winning a scholarship at the National Conservatory of Music in New York, she undertook the serious study of the piano. She first studied voice with Oscar Saenger, continuing with him for three years. During this time she contributed articles to the New York newspapers.

After becoming a pupil of Madame Marcella Sembrich and studying with that famous artiste for three years, Miss Mario made her operatic début as "*Juliet*" in "*Romeo and Juliet*," given by the San Carlo Opera Company. In 1921 she was engaged by Antonio Scotti for his transcontinental opera tour, and in the following year she became a member of the Ravinia Opera Company and of the Metropolitan Opera Company of New York, with which companies she is still associated.

HARRIET VAN EMDEN

Harriet van Emden was born in Milwaukee. At an early age she came to New York and enrolled as a vocal student at the Institute of Musical Art, later going to Berlin to study with Vittorino Moratti. In 1917 she was accepted as a pupil by Madame Marcella Sembrich, with whom Miss van Emden studied until making her début in 1921 in New York City.

During that season Miss van Emden appeared extensively in recitals in this country and the following year made her European début, in Amsterdam, as soloist with the Concertgebouw Orchestra under the conductorship of Willem Mengelberg. Since then she has appeared as soloist with symphony orchestras in the Eastern and Western Hemispheres.

HORATIO CONNELL

Horatio Connell was born in Philadelphia, and had his first instruction there with Emil Gastel. He completed his studies at Frankfurt-on-Main, Germany, under Julius Stockhausen, a pupil of Manuel Garcia.

Mr. Connell made his début at Queens Hall with the London Symphony Orchestra in 1905 and thereafter made most successful tours of Germany and Great Britain, where he was recognized as one of the foremost oratorio singers.

Having spent nine years abroad in study and concertizing, Mr. Connell returned to the United States in 1909, and has since been heard in recitals and at most of the important music festivals throughout the country. He has also appeared as soloist with the leading symphony orchestras in this country and abroad.

ISABELLE VENGEROVA

DAVID SAPERTON

JOSEF HOFMANN

MIECZYSLAW MÜNZ

ABRAM CHASINS

DIVISION II

Pianoforte

GRADE A

Instructors

JOSEF HOFMANN

ISABELLE VENGEROVA

DAVID SAPERTON
(Assistant to Mr. Hofman)

FLORENCE FRANTZ
(Assistant to Mme. Vengerova)

MIECZYSLAW MÜNZ

GRADE B

Instructor

ABRAM CHASINS

Assistants

ETHEL S. DRUMMOND

MARIAN CORYELL

CLAIRE SVEĆENSKI

AND OTHERS, DRAWN FROM THE STUDENT BODY OF THE INSTITUTE

The Steinway is the Official Piano of The Curtis Institute of Music

JOSEF HOFMANN

His father a teacher, pianist-composer and orchestra leader of repute, and his mother a noted soprano of the Cracow Municipal Opera, Josef Hofmann's heritage was a musical one. At four years of age he had already begun the study of the piano. His sister was his first teacher and after a year of instruction the boy came under his father's tutelage.

When five years old, Josef Hofmann made his first public appearance, playing in a town near Warsaw. Other concerts followed, in the leading cities of Poland. At eight the youthful prodigy was heard by Anton Rubinstein who predicted for him a career of exceptional brilliance. In his ninth year the boy pianist played in Germany, France, England and Scandinavia, and in 1887 appeared for the first time in the United States. He gave forty concerts and his remarkable playing aroused the enthusiasm of Alfred Corning Clark, of New York, who generously offered to provide the means for the furthering of the eleven-year-old boy's musical education and artistic growth. Thereupon the young Josef returned to Europe and studied in Berlin. In 1892, four years later, he became the pupil of Anton Rubinstein.

In 1894 the eighteen-year-old youth returned to the concert platform, touring Germany and England. He made his Russian début in 1896 and two years later again toured the United States. Since that time Josef Hofmann has been constantly before the public as a concert pianist.

His compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch and Stock.

DAVID SAPERTON

Born in Pittsburgh, Pennsylvania, David Saperton began the study of piano at the age of six, under the guidance of his grandfather, an internationally-known tenor and musician. Mr. Saperton's father, a graduate physician of the University of Pittsburgh, was also a basso of repute. At the age of ten, David Saperton made his first public appearance with the Pittsburgh Symphony Orchestra, and at fifteen made his New York début in a recital, appearing soon after as soloist at one of the Metropolitan Opera House Sunday concerts. He then went to Europe and, in 1908, made his Berlin début in a joint recital with Geraldine Farrar, following this with successful appearances throughout Europe and in the United States.

Of late Mr. Saperton has been devoting his time to teaching.

ISABELLE VENGEROVA

A native of Vilna, Russia, Madame Isabelle Vengerova is a descendant of a family widely known in the Russian literary world. At an early age she was sent to the Vienna Conservatory to study the piano with Josef Dachs. She later became a pupil of Leschetizky.

Returning to Russia she continued her studies at the St. Petersburg Conservatory with Madame Essipoff and was soon named her assistant. In 1910, by the unanimous vote of a faculty which included Auer and Liadoff, she was elected Professor of Pianoforte under the direction of Glazounoff and held this position for twelve years.

She has been a member of the piano faculty of The Curtis Institute since its foundation. Madame Vengerova has appeared in concerts in the principal musical centers of Europe and America.

MIECZYSLAW MÜNZ

Of Polish nativity, Mieczyslaw Münz's musical talent early made itself manifest. At the age of three the child began to play by ear the folk songs of his country. His first training, received in Cracow, the town of his birth, was followed by a course of instruction at the Vienna Conservatory under Professor Lalewicz, and later by study as one of the group of which Busoni was the center, in Berlin. A young man of twenty, Mr. Münz made his début in Berlin, appearing as soloist with the Berlin Symphony Orchestra. Since then he has concertized extensively in Europe, the United States, Australia and the Orient, and has played under the batons of many famous conductors.

ABRAM CHASINS

Abram Chasins was born in New York. He began to study music at six with Bertha Tapper. Soon afterward he won a scholarship at the Institute of Musical Art and later was accepted as a pupil by Richard Epstein. Between the ages of sixteen and twenty he received private instruction from Ernest Hutcheson and for the following two years continued his lessons with Mr. Hutcheson at the Juilliard Graduate School, where he was awarded a fellowship in piano. Chasins was also successful in winning a fellowship in composition at the same school and pursued this study with Rubin Goldmark. From 1926 to 1929 he studied piano with Josef Hofmann at The Curtis Institute of Music.

Mr. Chasins has composed many works for piano, and for violin, violoncello and voice, a number of which have been performed by prominent artists here and abroad. His symphonic works have been played by the Philadelphia Symphony Orchestra under Gabrilowitsch and by the Philharmonic Orchestra of New York under Toscanini.

LÉA LUBOSHUTZ

EFREM ZIMBALIST

VERA FONAROFF

EDWIN BACHMANN

ALBERT MEIFF

DIVISION III

Violin

Instructors

EFREM ZIMBALIST
VERA FONAROFF
ALBERT MEIFF
LÉA LUBOSHUTZ
EDWIN BACHMANN
JUDITH POSKA
(Assistant to Mme. Luboshutz)

EFREM ZIMBALIST

Known throughout the musical world as one of the most brilliant of concert violinists, Efrem Zimbalist displayed as a child the genius that was to bring him future renown. At the age of nine he was appointed first violinist of the orchestra at the Opera House in Rostov-on-Don, Russia, his birthplace. Soon after, he was accepted as a pupil by Professor Auer at the Imperial Conservatory of Music, in Petrograd.

In 1911, when he made his American début, the principal cities of Europe had already acclaimed him as one of the world's greatest violinists. Since then, Mr. Zimbalist has made several concert tours around the world. He has composed music for violin, piano and voice and has successful light operas to his credit.

LÉA LUBOSHUTZ

Léa Luboshutz was born in Odessa, and began her concert career as a violinist at the age of six. Upon the advice of Vassily Safonoff, noted Russian conductor, she pursued her studies at the Moscow Conservatory, where he was director. There she was awarded a gold medal and, at the age of sixteen, was heard in recitals in Poland, Germany, and France. She appeared also as soloist with orchestras under the conductorship of Safonoff and Arthur Nikisch, following this with concerts in America and tours of European countries.

Madame Luboshutz later studied for three years with Eugène Ysaÿe and became one of his most brilliant pupils. Since then she has appeared extensively in concerts and as soloist with leading orchestras, both in the United States and abroad.

VERA FONAROFF

Vera Fonaroff, born in Russia, began to study the violin when she was seven with Mark Fonaroff in New York City, and two years later appeared as soloist at a Sunday concert with the Metropolitan Opera House Orchestra. After making frequent appearances as a child, she was sent to England to study with Dr. Adolph Brodsky at the Royal Manchester College of Music, and five years later was awarded a Diploma with Distinction as artiste and teacher. Vera Fonaroff toured England extensively, playing both in recitals and with the important symphony orchestras; she also participated in the Ancoats Brotherhood Concerts in conjunction with the lecture-recitals given by Bernard Shaw, and later studied with Franz Kneisel.

Since 1908 Madame Fonaroff has made several transcontinental tours and, following in the footsteps of her distinguished husband, the late Mark Fonaroff, she has become a well-known pedagogue.

EDWIN BACHMANN

Edwin Bachmann was born in Budapest and received his earliest musical training from his parents. Later he attended the Budapest Conservatory and the Budapest Royal Academy. His first instructors in violin were Barré and the famous pedagogue Alois Gobbi.

At the age of fifteen Edwin Bachmann made his début, as soloist with the Budapest State Symphony Orchestra. Two years later he was engaged by the same Orchestra as concert master.

Continuing his studies the young man was accepted as a chamber music student by David Popper.

Mr. Bachmann was a member of the Russian Symphony and the New York Symphony Orchestras besides being with the Letz Quartet for seven years and with the Elman Quartet during its existence. He has toured South America and the United States.

DIVISION IV

Viola and Chamber Music

Instructor

Dr. Louis Bailly

Assistant

Max Aronoff

DIVISION V

Violoncello

Instructor

Felix Salmond

Assistant

Stephen Deák

DR. LOUIS BAILLY

A native of Valenciennes, France, Louis Bailly, at the age of seventeen, won first prize for viola playing at the Paris Conservatoire. He soon gained a reputation as soloist, playing with the Concerts Colonne, the Société des Concerts du Conservatoire, and other larger orchestras.

Having decided upon a career as chamber music artist, Louis Bailly became a founder-member of the famous Capet Quartet. From this organization he passed to the Geloso Quartet and later he became a member of the Flonzaley and Elman Quartets. He has appeared as soloist with the Philadelphia Orchestra, the Chicago Symphony, the St. Louis Orchestra, the National Symphony under Bodansky, and with the Friends of Music, New York City.

On May 21, 1930 he received the honorary degree of Doctor of Music and he has been a member of the Jury of the Paris Conservatoire since 1920.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist. His father was Normand Salmond, the celebrated English bass-baritone, his mother a professional pianist.

Felix Salmond was born in London. There his gifts were developed under the tutelage of Professor W. E. Whitehouse of the Royal College of Music. Later, in Brussels, the young man continued his studies with Edouard Jacobs.

In 1909 Mr. Salmond made his début, in London, and afterwards he appeared in concerts throughout Great Britain.

His début on the Continent, in 1921, was followed in the succeeding year by his first concert appearance in the United States.

In frequent tours of the United States and Europe, Felix Salmond is now appearing in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras.

HARRY KAUFMAN

ELIZABETH WESTMORELAND

YVONNE KRINSKY

EARL FOX

DIVISION VI

Accompanying

Harry Kaufman
Instructor
and
Official Accompanist of the Institute

Other Accompanists

Elizabeth Westmoreland
Yvonne Krinsky
Earl Fox

AND OTHERS, DRAWN FROM THE STUDENT BODY OF THE INSTITUTE

HARRY KAUFMAN

Harry Kaufman was born in New York City, of Russian parentage. At the early age of ten he was vocal soloist and choir leader in the principal synagogues of that city.

When twelve years of age he commenced his piano lessons with Gottfried Kritzler at the New York College of Music, and at fifteen he became the pupil of Sigismond Stojowski, later continuing his studies with Josef Hofmann.

Mr. Kaufman has appeared as soloist and assisting artist with the New York Philharmonic and the Philadelphia Orchestras respectively, and has also been heard in numerous solo recitals. His linguistic abilities and wide acquaintance with violin, 'cello and chamber music, as well as vocal literature, have made Mr. Kaufman much in demand as an artist-accompanist.

He has toured with Efrem Zimbalist, Carl Flesch, Léa Luboshutz, Toscha Seidel, Arthur Hartmann, Theodore Spiering, Miron Poliaken, Felix Salmond, Louis Bailly, Alma Glück, Charlotte Lund, Erica Morini, the late George Hamlin, and other artists of prominence.

CARLOS SALZEDO

LUCILE LAWRENCE

FERNANDO GERMANI

ANTON BREES

OSCAR THOMPSON

PLACIDO DE MONTOLIU

DIVISION VII

Harp

Instructor

CARLOS SALZEDO

Assistant

LUCILE LAWRENCE

DIVISION VIII

Organ

Instructor

FERNANDO GERMANI

DIVISION IX

Campanology

Instructor

ANTON BREES

DIVISION X

Professional Criticism

Instructor

OSCAR THOMPSON

The Curtis Institute of Music uses Lyon and Healy harps exclusively.
The organ is an Aeolian four-manual.
The carillon consists of a set of seventy-one bells ranging in weight from seven pounds to eleven tons, cast by Taylor and Company, of Loughborough, England.

CARLOS SALZEDO

Carlos Salzedo, who has elevated the harp to a position of undisputed popularity, was born in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in piano and solfège. Thence he went to the Paris Conservatory where, at the age of twelve, he began the study of the harp and four years later won the first prizes for both piano and harp.

Until he was twenty Carlos Salzedo toured Europe both as pianist and harpist, and only when Gatti-Casazza engaged him in 1909 as solo harpist with the Metropolitan Opera did Mr. Salzedo finally determine the harp should fashion his career. As harpist he has since toured America and Europe extensively.

Mr. Salzedo organized the Harp Ensemble which bears his name and with Edgar Varèse formed the International Composers' Guild. Mr. Salzedo is President of the National Association of Harpists and an editor of "*Éolus*", its publication. His "*Modern Study of the Harp*" is the recognized textbook for harp study.

Carlos Salzedo's compositions and transcriptions are numerous. His symphonic works have been played by the Symphony Orchestras of New York, Chicago, Detroit, Philadelphia, Boston, Cleveland and Cincinnati.

FERNANDO GERMANI

A native of Rome, Fernando Germani, at the age of three, began his study of music at the Royal Conservatory of Saint Cecelia. He studied piano, composition and organ, with Bajardi, Respighi and Manari, and was graduated at a youthful age.

When fifteen he was appointed official organist of the Augusteo Orchestra, which position he has held for ten years. He took part in many performances under Bernardino Molinari and other celebrated conductors, and also played with various other symphony orchestras.

In 1928 Fernando Germani made his American début. Besides playing on the Wanamaker organs in New York and Philadelphia, and with the Chicago Symphony Orchestra, Mr. Germani's concert tours in the Western Hemisphere have carried him to the Pacific coast, and from Canada to the Gulf of Mexico.

In 1929, then twenty-three years of age, Mr. Germani was made head of the Organ Department of the Royal Conservatory of Saint Cecelia in Rome, and High Commissioner of Examinations for organ and organ composition for the Royal Academy of Saint Cecelia.

ANTON BREES

Acknowledged as one of the master carillonneurs of the world, Anton Brees possesses the distinction of having introduced the Flemish carillon art into the United States and South Africa. He is a graduate of the Royal Flemish Conservatory of Antwerp and holds the positions of bellmaster at the Mountain Lake Singing Tower, Mountain Lake, Florida, and at Christ Church, Cranbrook, Bloomfield Hills, Michigan.

A Belgian by birth, Mr. Brees was trained for his profession by his father, Gustaaf Brees, organist emeritus of the Antwerp Cathedral and city carillonneur in Antwerp.

His fame spreading rapidly in Belgium, Holland and Ireland, Anton Brees was chosen in 1923 to give recitals on the War Memorial Carillon in Loughborough, England, where he met with great success. In the spring of 1924 he made his first visit to America, giving recitals in Birmingham, Alabama; Andover and Gloucester, Massachusetts; and Morristown, New Jersey.

In 1925 Mr. Brees opened the Cape Town Carillon in South Africa in the presence of the Prince of Wales and in the same year the Rockefeller Memorial Carillon of the Park Avenue Baptist Church, New York City. He presided as bellmaster at the opening of the carillons at the following places: Mercersburg Academy, Mercersburg, Pennsylvania; First Methodist Episcopal Church, Germantown, Philadelphia; Saint Chrysostom's Church, Chicago; Princeton University, Princeton, New Jersey; First Methodist Episcopal Church, Springfield, Massachusetts; Christ Church, Cranbrook, Bloomfield Hills, Michigan; Mountain Lake Singing Tower, Mountain Lake, Florida, on the occasion of its dedication by President Coolidge; Scottish Rite Cathedral, Indianapolis; and Iowa State College, Ames, Iowa.

OSCAR THOMPSON

Oscar Thompson was born in Crawfordville, Indiana, the son of Will Henry Thompson who wrote the battle poem "*High Tide at Gettysburg*", and the nephew of the novelist, essayist, poet and literary critic, Maurice Thompson.

Two lines of endeavor have engaged Oscar Thompson's life-long attention, for while he took up newspaper work before he was twenty and has since had every form of journalistic experience, he also continued his study of music, begun at an early age.

During the World War Mr. Thompson was an officer in the General Staff of the United States Army, assigned to the Military Intelligence Division.

Besides being music critic of the New York Evening Post and an associate editor of Musical America, Mr. Thompson has contributed to *Musical Quarterly*, *Modern Music*, *Musical Times* (London), *The Spectator* (London) and *Sackbut* (London), as well as to many other American, English and continental publications.

EURHYTHMICS

Instructor

PLACIDO DE MONTOLIU

A native of Tarragona, in Catalonia, Placido de Montoliu's education began, naturally, in Spain. He received a Bachelor of Arts degree at St. Ignatius of Loyola College, in Barcelona, and began his musical education at the Academia Granados, in the same city, continuing in Geneva, at the Conservatoire and at the Jaques-Dalcroze Institute, having in the meantime been graduated from the College of Infantry at Toledo, becoming a lieutenant in the Spanish Army. He also attended the Jaques-Dalcroze Institute in Hellerau, Germany, from which he was graduated.

For three years Mr. de Montoliu was then assistant to Professor Jaques-Dalcroze, in Hellerau, and later, having come to the United States, was for nine years an instructor in Eurythmics, Solfège and Choral Singing at Bryn Mawr College, Bryn Mawr, Pennsylvania, and for two years a teacher of rhythmic and plastic dancing at Madame Yvette Guilbert's School of Theatre Arts in New York City. He was also connected with Madame Guilbert's school in Paris for two years. In Paris likewise Mr. de Montoliu was for three years director of the rhythmic ballet at the Théâtre National de l'Opéra.

Mr. de Montoliu is the creator of ballets on Giuseppe San Martini's Concerto in G Major for String Orchestra, and Philippe Gaubert's "*Fresques*", also incidental dances in Massenet's "*Grisélidis*" and Ernest Reyer's opera, "*Sigurd*", all of which were given at the Théâtre National de l'Opéra.

ERNEST ZECHIEL

RENÉE LONGY MIQUELLE

ROSARIO SCALERO

ANNE-MARIE SOFFRAY

ELEANOR MEREDITH

DIVISION XI

Theory and Composition

ROSARIO SCALERO

Instructor in Composition
Instrumentation and Orchestration

ERNEST ZECHIEL

Instructor in Elementary Counterpoint
and Elementary Harmony

Instructors in Solfège

RENÉE LONGY MIQUELLE
ANNE-MARIE SOFFRAY
ELEANOR MEREDITH

ROSARIO SCALERO

Rosario Scalero, who is recognized as a great authority on theory and composition, began his musical career as a violinist at the Liceo Musicale in Turin. Later he studied with Camillo Sivori in Genoa and August Wilhelmj in London. At the early age of twenty, Mr. Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome.

Mr. Scalero's love for theory and composition led him to study for seven years with the master Mandyczewski who was one of the most intimate associates of Brahms and the editor of Schubert's and Haydn's complete works. Thereafter, Mr. Scalero was appointed Docent of Musical Form at the Royal Academy of St. Cecilia.

After a series of concerts in the principal cities of Europe in which Mr. Scalero appeared as a violinist, he settled in Rome and there founded the Societa del Quartetto for the performance of ensemble and choral works.

Mr. Scalero has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His works are numerous and include compositions for violin, piano and orchestra.

WILHELM VON WYMETAL, JR.

SYLVAN LEVIN

FRITZ REINER

ALBERTO BIMBONI

KARL RIEDEL

GEORGES MERTENS

ALEXANDER HILSBERG

MARCEL TABUTEAU

MAX ARONOFF

STEPHEN DEÁK

DEPARTMENT OF OPERA

Fritz Reiner
Head of Department

Wilhelm von Wymetal, Jr.
Stage Director
Instructor in Operatic Acting

Eric von Wymetal
Assistant

Coaches

Alberto Bimboni
Karl Riedel
Sylvan Levin
Georges Mertens
Elizabeth Westmoreland

CONCERT STAGE DEPORTMENT

Instructor
Samuel Arthur King

DEPARTMENT OF ORCHESTRA

FRITZ REINER

Conductor of The Curtis Symphony Orchestra
Instructor of Conducting
and Orchestra Classes

SYLVAN LEVIN

Assistant Conductor

Instructors of Orchestra Playing

ALEXANDER HILSBERG
MARCEL TABUTEAU

Instructors of Instruments

Violin, ALBERT MEIFF
Violin, ALEXANDER HILSBERG*
Viola, MAX ARONOFF
Violoncello, STEPHEN DEÁK
Double Bass, ANTON TORELLO*
Flute, WILLIAM M. KINCAID*
Clarinet, DANIEL BONADE
Oboe, MARCEL TABUTEAU*
Bassoon, WALTER GUETTER*
Contrabassoon, FERDINAND DEL NEGRO*
Horn, ANTON HORNER*
Trumpet, SOL COHEN*
Trombone, CHARLES GERHARD*
Tuba, PHILIP A. DONATELLI*
Percussion, OSCAR SCHWAR*

Librarian and Orchestra Management

CHARLES DEMAREST

*Members of the Philadelphia Orchestra

FRITZ REINER

Fritz Reiner was born in Budapest, and studied at the National Academy of Music under Thoman and Koessler.

He has been repetiteur for the Komischer Opera, in Budapest, conductor of the Leibach Municipal Opera, and in Dresden for a period of eight years conductor of the Dresden Opera and the Dresden State Orchestra.

In Rome in the year 1922 Fritz Reiner conducted, as guest, the first performance of "*Die Meistersinger*" ever given in the Teatro Costanzi, and some of the concerts of the Augusteo Orchestra.

In the same year Mr. Reiner made his first appearance in the United States, becoming the successor of the late Eugène Ysaÿe as conductor of the Cincinnati Orchestra, which position Mr. Reiner held until the end of the season 1930–1931, resigning then to become a conductor of the Philadelphia Grand Opera Company.

During the period of his engagement by the Cincinnati Orchestra, Mr. Reiner also conducted some of the concerts at the Lewisohn Stadium in New York and in the winter of 1927–1928 was guest conductor of the Philadelphia Orchestra.

WILHELM von WYMETAL, JR.

Wilhelm von Wymetal the younger is a graduate of the Vienna Conservatory of Music and Dramatic Art. As an actor, he started his career in Vienna, his home city, and continued in Berlin. Later he specialized in operatic stage directing, and became connected with the Leipzig and Vienna Opera. Called to the Metropolitan Opera Company of New York in 1927 he, in co-operation with his father, Wilhelm von Wymetal, staged many of the important works of that organization.

Since being released by Mr. Gatti Casazza in the summer of 1929, Mr. von Wymetal, Jr., has been Stage Director of the Philadelphia Grand Opera Company.

ALBERTO BIMBONI

Alberto Bimboni was born in Florence, one of a large family of musicians. He studied piano, organ and composition and at the age of sixteen conducted his first orchestral composition. Two years later he made his début as operatic director.

Mr. Bimboni organized the Society of Popular Orchestral Concerts and was its conductor for four years, the inaugural concert being given with Busoni and Ysaÿe as soloists. In 1911 Mr. Bimboni toured the United States, conducting, with Giorgio Polacco, Puccini's "*Girl of the Golden West*". He has been associated with a number of opera companies, among which were the Hammerstein, the Boston, and the Philadelphia Operatic Society, as conductor, and is himself the composer of two operas. In June 1930 he was made Director of the Orpheus Club of Philadelphia.

DR. KARL RIEDEL

Karl Riedel was born in Vienna. He studied organ with Anton Bruckner, counterpoint and composition with Robert Fuchs, and conducting with Gustav Mahler. His first engagement was that of conductor at the State Theatre in Linz.

With the Viennese Opera Ensemble as conductor from 1909 through 1911 he toured Bulgaria and Rumania, also visiting Constantinople, Smyrna, Cairo and Athens. During the next four years he conducted all the operas at the Hamburg State Theatre. He then was for six years with the Royal Opera at Stuttgart.

In 1922 Dr. Riedel came to the United States to accept an engagement with the Metropolitan Opera Company of New York, with which company he has remained until the present time.

Karl Riedel has the degrees of Doctor of Philosophy and Doctor of Musicology.

GEORGES MERTENS

The son of Joseph Mertens, composer, inspector of Belgian music schools, and Director of the French Royal Theatre of The Hague, Georges Mertens' artistic heritage led him to abandon the study of the law after having been graduated from the University of Brussels and to devote himself to music. He studied the organ, harmony and counterpoint, and took up singing with Seguin, whom he later assisted at the Liège Conservatory.

After one year's experience as coach at the Lyons Theatre, Mr. Mertens was engaged by the Théâtre de la Monnaie in Brussels. During his long term of service at this theatre he coached, among others, John Charles Thomas.

In recognition of his work in connection with the production of numerous French works at the Théâtre de la Monnaie, Mr. Mertens was elected officer of the French Academy (Institute of France.)

ACADEMIC DEPARTMENT

HISTORY

ROY F. NICHOLS, A.M., Ph.D.
(Professor of History at the
University of Pennsylvania)

HISTORY OF MUSIC

JEAN B. BECK, Ph.D.
(Professor of Romance Languages
and Literature
Lecturer—History of Music at
the University of Pennsylvania)

PSYCHOLOGY

SAMUEL W. FERNBERGER, Ph.D.
(Professor of Psychology at the
University of Pennsylvania)

ENGLISH COMPOSITION AND ENGLISH LITERATURE

WILLIAM PAGE HARBESON, LL.B., Ph.D.
(Professor of English Literature at
the University of Pennsylvania)

ENGLISH COMPOSITION ENGLISH LITERATURE AND COMPARATIVE LITERATURE

ELBERT LENROW, A.M.
(Special Instructor at the
Oak Lane Country Day School)

INTRODUCTION TO SCIENCE

MENTZER WEHR, A.M.
(Assistant in Physics at
Haverford College)

LANGUAGES

English

Mary B. Wesner, A.B.
Helen Summers

French

René Daudon

German

Mary Shumway, Ph.D.
Martha Turk

Italian

Eufemia Giannini Gregory

Latin

Mary B. Wesner, A.B.

Spanish

Placido de Montoliu

Tutor

Mary B. Wesner, A.B.

PLANS OF STUDY

The courses of study at The Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to his individual needs. In general, the following may be considered as typical:

(Major subject in capitals; supplementary subjects underneath)

VOICE	PIANOFORTE	VIOLIN, VIOLA, VIOLONCELLO
Piano, Grade B	Chamber Music	Piano, Grade B
Coaching and Repertoire	Solfège and Theory	Chamber Music
Solfège and Theory	History of Music	Orchestra
English	English	Orchestra Class
French	French	Solfège and Theory
German	German	History of Music
Italian	Italian	English
Spanish	Spanish	French
Special Diction	Psychology	German
History of Music	General History	Italian
Psychology	Introduction to Science	Spanish
General History	Platform Deportment	Psychology
Concert Stage Deportment	Eurhythmics	General History
Operatic Acting and Stage Deportment	Physical Training	Introduction to Science
Rhythmic Movements		Platform Deportment
Physical Training		Eurhythmics
		Physical Training

PLANS OF STUDY, *Continued*

Chamber Music Playing	Accompanying	Harp
Piano, Violin, Viola, Violoncello — *To those in need of professional advice, individual instruction in their respective instruments will be given.*	Chamber Music	Piano, Grade B
Piano, Grade B	Piano, Grade B	Harp Ensemble
Orchestra	Solfège and Theory	Orchestra
Orchestra Class	History of Music	Orchestra Class
Solfège and Theory	English	Solfège and Theory
History of Music	French	History of Music
English	German	English
French	Italian	French
German	Spanish	German
Italian	Psychology	Italian
Spanish	General History	Spanish
Psychology	Introduction to Science	Psychology
General History	Platform Deportment	General History
Introduction to Science	Eurhythmics	Introduction to Science
Eurhythmics	Physical Training	Platform Deportment
Physical Training		Eurhythmics
		Physical Training

PLANS OF STUDY, *Continued*

Organ	Campanology	Professional Criticism	Composition
Piano, Grade B	Organ	Piano, Grade B	Piano, Grade B
Organ Class	Piano, Grade B	Elements of Music	Elements of Music
Solfège and Theory	Organ Class	Instrumentation and Orchestration	Instrumentation and Orchestration
History of Music	Solfège and Theory	Chamber Music Score Reading	Chamber Music Score Reading
English	English	Orchestra Score Reading	Orchestra Score Reading
French	French	History of Music	History of Music
German	German	English	English
Italian	Italian	French	French
Spanish	Spanish	German	German
Psychology	Psychology	Italian	Italian
General History	General History	Spanish	Spanish
Introduction to Science	Introduction to Science	Psychology	Psychology
Platform Deportment	Eurhythmics	General History	General History
Eurhythmics		Platform Deportment	Platform Deportment
Physical Training		Physical Training	Physical Training

PLANS OF STUDY, *Continued*

Orchestra Instruments	Orchestra Playing	Conducting	Opera
Double Bass, Woodwind, Brass or Percussion	Violin, Viola, Violoncello — *To those in need of professional advice, individual instruction in their respective instruments will be given*	Conducting of Student Orchestra	Operatic Acting and Stage Deportment
Piano, Grade B	Piano, Grade B	Conducting of Practice Groups	Coaching and Repertoire
Orchestra	Orchestra	Score Reading at Piano	English
Orchestra Class	Orchestra Class	Instrumentation	French
Chamber Music	Solfège and Theory	Playing in Orchestra	German
Solfège and Theory	History of Music	Piano, Grade B	Italian
History of Music	English	Solfège and Theory	Spanish
English	French	History of Music	Special Diction
French	German	English	Rhythmic Movements
German	Italian	French	Physical Training
Italian	Spanish	German	
Spanish	Psychology	Italian	
Psychology	General History	Spanish	
General History	Introduction to Science	Psychology	
Introduction to Science	Eurhythmics	General History	
Eurhythmics	Physical Training	Introduction to Science	
Physical Training		Platform Deportment	
		Eurhythmics	
		Physical Training	

CHAMBER MUSIC, ORCHESTRA PLAYING, ACCOMPANYING, OPERA, CAMPANOLOGY AND PROFESSIONAL CRITICISM

CHAMBER MUSIC

The purpose of this Division is to provide advanced students with the necessary experience in chamber music playing and to enable them to gain a comprehensive and practical knowledge of chamber music repertoire.

ORCHESTRA PLAYING

Realizing the shortage in the United States of players of woodwind, brass and percussion instruments qualified to hold posts in the many symphony orchestras scattered throughout the country, which condition exists in the string instrument field as well, The Curtis Institute of Music undertakes the training of orchestra players, believing that such preparation, which develops by way of artistic discipline and fosters a general musical education, also provides an artistic and professional outlet for the future.

ACCOMPANYING

Accompanying as a profession has been much neglected, although the field is remunerative and full of opportunity for those who will make it their life work. In its way as much an art as solo playing, requiring a thorough musicianship and pianistic ability, accompanying demands of students a singleness of purpose and a faithfulness to their work. The Division provides the necessary training and experience through specific instruction and manifold opportunities for students to apply and perfect what they acquire by their studies, through the co-operation of the Vocal, Instrumental and Chamber Music Divisions.

OPERA

The Department of Opera at The Curtis Institute of Music provides vocal students with the training necessary for an operatic career. Besides a thorough course in opera repertoire, operatic acting and rhythmic movements, students are given, when sufficiently advanced in their studies, appearances in professional grand opera performances by the Philadelphia Grand Opera Company, which is affiliated with The Curtis Institute of Music.

This opportunity of acquiring practical experience while still under the guidance of their instructors is of great value.

CAMPANOLOGY (*Bells*)

The Curtis Institute of Music offers a course of instruction in carillon playing to advanced organ students and sends a limited number to study with Anton Brees for a period of six weeks, at the Mountain Lake Singing Tower, in Mountain Lake, Florida.

The Singing Tower is the creation of the late Edward W. Bok, who housed in it a set of seventy-one bells of beautiful tone and perfect pitch, and who gave the use of the bells to students of The Curtis Institute of Music enrolled for the study of Campanology.

Students learn the rudiments of bell playing on a practice clavier in the Tower and are allowed to play the actual bells when their progress has warranted such promotion. Another practice clavier is installed in one of the studios of the Institute.

PROFESSIONAL CRITICISM

The course is designed to equip students for the career of Professional Criticism. With an eminent music critic as instructor, and with a complete theoretic and an adequate academic faculty, together with manifold opportunities for students to hear music, The Curtis Institute believes its facilities for intensive training in this field are unique.

GENERAL INFORMATION

Living Accommodations

Upon request, the Student Counselor will advise students and assist them in obtaining suitable living accommodations.

A scale of rentals and any further information regarding rooms may be obtained through the Office of the Counselor.

Practice Facilities at The Curtis Institute

For practice purposes, the Institute has studios equipped with Steinway pianos, one studio with a three-manual Aeolian practice organ, and one studio with a practice clavier for students of Campanology.

Health Measures

The Institute has appointed physicians for recommendation to students in case of illness.

The use of a gymnasium and natatorium has been arranged for the students during the school year.

Dining Room

Home-cooked meals are served at cost. Students and members of the faculty meet at the same tables and thus become better acquainted, bridging the distance which so often exists between student and instructor.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. Admission is limited to those applicants whose natural musical talent gives promise of development to a point of artistic achievement. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

VOICE

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is very desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Applicants should not be over twenty-three years of age.

PIANOFORTE

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

VIOLIN

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one of more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

VIOLA

Applicants must have some knowledge of the clefs, the positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer, Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

VIOLONCELLO

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

CHAMBER MUSIC PLAYING

Applicants must possess a good ear, be able to read fluently at sight from standard works of chamber music, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

ACCOMPANYING

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the Examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

HARP

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position" and "symbols". Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

ORGAN

The following should be submitted from memory: (a) Fugue or principal movement from a sonata or symphony, (b) a trio and (c) a slow movement.

Applicants must also play the following on the pianoforte: (a) a study, (b) a nocturne or other slow movement.

Applicants should not be over twenty-three years of age.

CAMPANOLOGY (*Bells*)

Applicants (preferably men) must be able to play the organ and should have a thorough knowledge of harmony, being able to read music easily and to transpose a composition at sight. They must be at ease at the keyboard, and should possess a sound physique, as the playing of bells is a strenuous art.

Applicants should not be over thirty years of age.

PROFESSIONAL CRITICISM

Applicants must have a thorough knowledge of harmony, counterpoint, musical form, instrumentation and an elementary knowledge of pianoforte playing. They should possess a college education or its equivalent and show marked literary ability.

Applicants should not be over thirty years of age.

COMPOSITION

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

OPERA

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship, and some knowledge of opera repertoire. They must be able easily to read music at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique.

Applicants should not be over thirty years of age.

ORCHESTRA PLAYING

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over thirty years of age.

CONDUCTING

Applicants must possess a working knowledge of clefs and transposition, a good ear, a fair knowledge of the piano, organ or a string instrument, and adequate theoretic preparation.

Applicants should not be over thirty years of age.

PHYSICAL EQUIPMENT

BUILDINGS AND LOCATION

Occupying three fine old remodelled residences facing the green of Rittenhouse Square, The Curtis Institute of Music is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York and the Philadelphia Grand Opera Company are given.

Casimir Hall

Casimir Hall has a seating capacity of 300, and adjoins the main building of the school. The interior walls, of white mahogany, are panelled up to the domed ceiling. The illumination is effected by indirect lighting.

The concert organ, a four-manual Aeolian, is used for students' lessons as well as for concerts.

A proscenium elevator facilitates the placing on the stage of pianos that are stored on the floor below.

In this hall students acquire experience in performing before an audience under conditions similar to those which they will encounter later in professional life.

Library

The library consists of 18,421 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters. Also it embraces a generous collection of Victor, Columbia, Brunswick, Edison, Odéon, Polydor and Gramaphonic records, as well as Duo-Art rolls. An interesting feature is a collection of Stereographs, the pictures being used by the academic tutors in their work. The late Dr. Lynnwood Farnam bequeathed his entire organ library, consisting of books, music and original manuscripts, to The Curtis Institute of Music. This collection has been added to the library.

THE CURTIS INSTITUTE OF MUSIC

ENTRANCE TO THE MAIN BUILDING

CASIMIR HALL
Stage and Organ Console

LIBRARY

THE STUDIO OF MR. HOFMANN

STAIRCASE AND CORRIDOR
Main Building

CORNER OF RECEPTION HALL

RECEPTION HALL

THE CURTIS INSTITUTE COLLECTION OF INSTRUMENTS FOR THE USE OF CURTIS INSTITUTE STUDENTS

OLD INSTRUMENTS

VIOLINS

Nicolaus Amati	Cremona
Januarius Gagliano	Naples 1752
Niccolo Gagliano	Naples 1709
Niccolo Gagliano	Naples 1726
Francesco Goffriller	Udine 1725
Jean Baptiste Guadagnini	Milano 1753
Jean Baptiste Guadagnini	Milano 1755
Jean Baptiste Guadagnini	Parma 1764
Pietro Guarnerius	Venice 1750
Carlo Ferdinando Landolphus	Milano 1753
Nicolas Lupot	Paris 1813
Nicolas Lupot	Paris circa 1800
Nicolas Lupot	Paris
Gaspar Lorenzini	Placentiae 1784
Pique	Paris 1793
Pique (three-quarter size)	Paris
Pietro Giacomo Rogeri	Brescia 1700
Laurentius Storioni	Cremona 1784
Antonius Stradivarius	Cremona 1697
Carl Antonio Testori	Milano 1729
Jean Baptiste Vuillaume	Paris

VIOLAS

Antonius and Hieronymous Amati	Cremona 1616
Gasparo da Salo	Brescia 1570
Gasparo da Salo	Brescia, end of 16th century

VIOLONCELLOS

Tomasso Ballestrieri	Mantua 1765
Matteo Goffriller	Venice, early 18th century
Giovanni Grancino	Milano 1704
Jean Baptiste Vuillaume	Paris 1840–1850

OLD INSTRUMENTS, *continued*

DOUBLE BASSES

Amati	Italian School
Baldontoni	Italian School
Carcassi	Italian School
Carcassi	Italian School
Cavallini	Italian School
Darches	Paris 1820
Gagliano	Italian School
Gagliano	Italian School
Piatellini	Italian School
Raffo	Italian School
Storioni	Italian School
D. Tecchler	Italian School

BOWS

Violin

Charles Peccatte (silver)	Paris 1825
Charles Peccatte (silver)	Paris 1826
Charles Peccatte (silver)	Paris 1827
Dominic Peccatte (gold)	
Peccatte (silver)	
Lamy, le père (silver)	Paris 1899
Lamy, le père (silver)	
Lupot (silver)	Paris 1810
Lupot (silver)	Paris 1812
Nürnberger	
Pfretzschner	
Pfretzschner	
Pfretzschner	
Sartory (silver)	
Silvertre Maucotel (gold)	Paris 1898
Tourte (ivory frog)	
Tourte (gold; tortoise frog)	
Tourte, Ainé (silver)	
Tourte, le jeune (silver)	
Tourte, François (tortoise frog)	
Vigneron	
Voirin (silver)	1860
Voirin (silver)	
Gold	

OLD INSTRUMENTS, *continued*

BOWS—*continued*

Viola

Dobb (silver).
Charles Peccatte (silver)
Dominic Peccatte (silver)
Vuillaume (silver)

Violoncello

Lupot (silver)	Paris 1808
Dominic Peccatte (silver)	Paris 1826
Simon (silver)	Paris 1827
Voirin (silver)	Paris 1856
Voirin (silver)	Paris 1865

MODERN INSTRUMENTS

12 Violins
3 Violoncellos
14 Violas
3 Double Basses

BOWS

1 Violin
15 Viola
1 Violoncello
4 Double Bass

PIANOS

2 Steinway Concert Grands
61 Steinway Grands
6 Steinway Uprights
1 Duo-Art Grand

HARPS

1 Lyon and Healy Concert Grand
15 Lyon and Healy Practice

WOODWIND AND BRASS INSTRUMENTS

WORKS OF ART

Believing that the study of one form of Art is stimulated by an appreciation of another, and that environment plays an important part in education, The Curtis Institute of Music seeks to provide an atmosphere that will furnish this subtle influence. Within its buildings are paintings, etchings, lithographs and watercolors, by eminent artists of the past and the present, sculpture, tapestries, Oriental rugs, antique furniture and fine wrought iron pieces.

On the walls are some forty paintings, by George Wharton Edwards, Emil Carlsen, Childe Hassam, George Inness, Jr., W. L. Metcalf, Elmer Schofield, Frederick J. Waugh, Paul King, Hovsep Pushman, Ralph Albert Blakelock, and other contemporary artists, as well as a few older works including two flower pieces by Jean Baptiste Monnoyer, a portrait of the Countess of Carlisle by Sir Peter Lely, and a predella panel of the Umbrian School. Etchings include the very fine "*Joseph Conrad Listening to Music*", by Muirhead Bone, and one of James McBey's best works, entitled "*The Pianist*", besides portraits of Beethoven, Wagner and Paderewski, by Emil Orlik, Jacques Reich and Emil Fuchs respectively. There are also some Fantin-Latour lithographs, Wagnerian in inspiration, and a charming watercolor sketch of Chopin by his friend Kwiatkowsky.

The finest piece of sculpture is a bronze head of Beethoven by Emile Antoine Bourdelle. There are also a bas relief portrait of Edward MacDowell by Helen Farnsworth Mears, and a bronze group by Benjamin Turner Kurtz entitled "*Music*", besides statuettes by Ary Bitter and Edward Berge.

The tapestries include three antique Oudenarde pieces, while some old Beauvais and Brussels fragments are used as chair covers.

The iron door, entrance to Casimir Hall, is by Samuel Yellin.

PUBLIC APPEARANCES
OF
CURTIS INSTITUTE STUDENTS
1930-1931

Carrying out the policy of providing public appearances for students, the Institute scheduled the following activities:

Concerts by The Curtis Symphony Orchestra, with artist-students as soloists, at:

The Academy of Music, Philadelphia (The Philadelphia Forum), on January 28, 1931
Lyric Theatre, Baltimore, Maryland, on February 8, 1931
Constitution Hall, Washington, D. C., on February 9, 1931
Bryn Mawr College, Bryn Mawr, Pennsylvania, on February 23, 1931
William Penn Auditorium, Harrisburg, Pennsylvania, on May 9, 1931
The Academy of Music, Philadelphia, on May 16, 1931

Twenty-four concerts before sixteen educational and civic groups in Pennsylvania, New Jersey, Delaware and Maryland, by students of Voice, Piano, Accompanying, Violin, Harp, Chamber Music, Flute and Organ

Twenty weekly concerts broadcast to radio audiences by The Curtis Symphony Orchestra, and students of Voice, Piano, Accompanying, Organ, Violin, Viola, Violoncello, Chamber Music and Orchestra Playing

A series of five chamber music concerts in the Pennsylvania Museum of Art at Fairmount, Philadelphia, by the Swastika Quartet and other groups composed of students of Chamber Music, Orchestra Playing, Voice and Organ

PUBLIC APPEARANCES, *continued*

Six concerts by the Swastika Quartet, at Baldwin School, Bryn Mawr, Pennsylvania; for the Barnwell Foundation of the Central High School, Philadelphia; at the Cosmopolitan Club, Philadelphia; before the Chamber Music Association, Philadelphia (two performances); and at Portland, Maine, with the Portland Men's Singing Club; besides an appearance in the Foyer of The Academy of Music, Philadelphia, as assisting artists

Three concerts by the Casimir Quartet, at the Art Alliance, Philadelphia; at the Friends' Central School, Philadelphia; and before the Chamber Music Association, Philadelphia

Besides the foregoing, there were numerous other student activities.

The Curtis Symphony Orchestra, substituting for the Philharmonic Orchestra of New York, broadcast by special request two two-hour length programs, with artist-students as soloists.

Twenty-six students of Voice and Opera participated as soloists in seventeen of the eighteen performances of grand opera given by the Philadelphia Grand Opera Company.

The Curtis Symphony Orchestra played the orchestra parts of the performances of "*Gianni Schicchi*", "*Rigoletto*" and "*Faust*" by the Philadelphia Grand Opera Company.

An artist-student of Conducting conducted two of the performances of the Philadelphia Grand Opera Company.

Fifty members of The Curtis Symphony Orchestra participated in the Mozart Festival held on May 7 and 8 in Harrisburg, Pennsylvania, under the direction of Ward-Stephens.

Five students of Voice participated as soloists in the same Festival.

Five graduates—Henri Temianka, violinist; Shura Cherkassky, pianist; Tibor de Machula, violoncellist; Benjamin Grobani, baritone; Earl Fox, accompanist—made concert tours of Europe.

Henri Temianka and Benjamin Grobani also concertized in the United States, their accompanists being Yvonne Krinsky and Theodore Saidenberg, respectively.

CONCERTS OF THE CURTIS SYMPHONY ORCHESTRA

1930-1931

The following works were played:

BERLIOZ	Overture—"A Roman Carnival"
BRAHMS	Symphony No. 2, in D major
CONUS	Concerto in E minor for Violin and Orchestra
DEBUSSY	Prélude à "L'Après-Midi d'un Faune"
	Nocturne—"Fêtes"
FAURÉ	Requiem for Soli, Chorus, Organ and Orchestra
GLUCK	Aria—"Diane impitoyable" from "Iphigénie en Aulide", for Baritone and Orchestra
LEONCAVALLO	Aria—"Vesti la giubba" from "Pagliacci", for Tenor and Orchestra
MENDELSSOHN	Concerto in E minor for Violin and Orchestra (First Movement)
PONCHIELLI	Aria—"Suicidio" from "La Gioconda", for Soprano and Orchestra
PUCCINI	Aria—"Si, mi chiamano Mimi" from "La Bohême", for Soprano and Orchestra
RACHMANINOV	Symphonic Poem—"Die Toteninsel"
RUBINSTEIN	Concerto in D minor for Piano and Orchestra (First Movement)
SMETANA	Overture to "The Bartered Bride"
STRAUSS	Symphonic Tone-Poem—"Don Juan"
	Till Eulenspiegels lustige Streiche
TSCHAIKOWSKY	Concerto in D major, for Violin and Orchestra (First Movement)
	Concerto in B flat minor for Piano and Orchestra (First Movement)
	Overture-Fantasy—"Romeo and Juliet"
	Recitative and Aria—"Adieu, Forêts" from "Jeanne d'Arc", for Contralto and Orchestra
WAGNER	Aria—"Einsam in Truben Tagen" from "Lohengrin", for Soprano and Orchestra
	Aria—"O du mein holder abendstern" from "Tannhäuser", for Baritone and Orchestra
	Overture to "Rienzi"
	Prelude to "Die Meistersinger"
WILLIAMS	A London Symphony

The conductors were: Émil Mlynarski, Dr. Louis Bailly, Sylvan Levin, Louis Vyner and *Ward-Stephens.

* Director of the Mozart Festival, Harrisburg, Pennsylvania

CONCERTS OF CHAMBER MUSIC
THE PENNSYLVANIA MUSEUM OF ART, FAIRMOUNT, PHILADELPHIA
1930–1931

The following works were played:

BACH	Sixth Brandenburg Concerto in B flat major, for Violas with accompaniment of Violoncelli and Double Basses (Organ obligato by Gevaert)
BEETHOVEN	String Quartet in E minor, Opus 59, Number 2
BRAHMS	String Quintet in B minor, Opus 115, for Two Violins, Two Violas and Violoncello
	Vier Ernste Gesänge, Opus 121, for Male Voice and Piano
DEBUSSY	String Quartet in G minor, Opus 10
DVOŘÁK	String Quartet in F major, Opus 96
FAURÉ	Requiem for Soli, Chorus, Organ and Orchestra (First secular performance in America)
MENDELSSOHN	Octet in E flat major, Opus 20, for Strings
MOZART	Quintet in E flat major, for Piano, Oboe, Clarinet, Horn and Bassoon, Köchel 452
POULENC	Rapsodie nègre for Voice, Piano, Flute, Clarinet and String Quartet
SCHUBERT	Octet in F major, Opus 166, for Clarinet, Bassoon, Horn, Two Violins, Viola, Violoncello and Double Bass
SIBELIUS	Conzonetta, Opus 62a, for String Orchestra
TANEIÈV	Quartet in E major, Opus 20, for Piano, Violin, Viola and Violoncello
TSCHAIKOWSKY	Sextet for Strings, Opus 70 (Souvenir de Florence)
ZILCHER	"The Song of Solomon"—Variations for Contralto and Baritone, Piano and String Quartet

STUDENTS' CONCERTS GIVEN AT CASIMIR HALL
1930–1931

Twenty-six programs were presented by students in Pianoforte, Voice, Violin, Viola, Violoncello, Harp, Double Bass, Wind Ensemble and Chamber Music. As part of this schedule, the Ten Sonatas of Ludwig van Beethoven, for Violin and Piano, were played, in three concerts.

STUDENTS' OPERATIC CONCERTS
THEATRE "PLAYS AND PLAYERS" PHILADELPHIA
1930–1931

Three concerts consisting of acts and scenes from "*Aida*", "*The Bartered Bride*", "*Carmen*", "*Cavalleria Rusticana*", "*Faust*", "*Lohengrin*", "*Madama Butterfly*", "*Martha*", "*Le Nozze di Figaro*", and "*Pagliacci*" were given, in costume and with appropriate setting, by students of Voice and Opera. Thirty members of The Curtis Symphony Orchestra, conducted by a student of Conducting, provided the accompaniment for seven numbers, and the piano for the remaining seven.

FACULTY RECITALS

Given at

CASIMIR HALL

1930–1931

November 17, 1930	*Miss Harriet van Emden, *Soprano*
November 24, 1930	Miss Lucile Lawrence, Mr. Carlos Salzedo, *Harpists*
December 9, 1930	Mr. Mieczyslaw Münz, *Pianist*
December 16, 1930	Madame Léa Luboshutz, *Violinist*
January 8, 1931	Mr. Abram Chasins, *Pianist-Composer*
January 12, 1931	Mr. Horatio Connell, *Baritone*
January 19, 1931	*Mr. Felix Salmond, *Violoncellist*
March 2, 1931	*Mr. Efrem Zimbalist, *Violinist*
April 30, 1931	Madame Isabelle Vengerova, *Pianist*; Madame Léa Luboshutz, *Violinist*; Mr. Felix Salmond, *Violoncellist*
May 12, 1931	Mr. Josef Hofmann, *Pianist*

*Mr. Harry Kaufman at the Piano

Other Events

CASIMIR HALL

1930–1931

March 11, 1931	Concert by The Musical Art Quartet, assisted by Mr. Harry Kaufman
March 16, 1931	Lecture on "Music Criticism" by Mr. Oscar Thompson
March 24, 1931	Lecture "The Musician and His Audience" by Mr. Henry Bellamann

STUDENTS ARE FROM THE FOLLOWING COUNTRIES:

CHINA
ENGLAND
FRANCE
GERMANY
HUNGARY
ITALY
RUSSIA

THE UNITED STATES

(31 STATES)

ALABAMA
CALIFORNIA
COLORADO
CONNECTICUT
DELAWARE
FLORIDA
ILLINOIS
INDIANA
KANSAS
KENTUCKY
LOUISIANA
MARYLAND
MASSACHUSETTS
MICHIGAN
MINNESOTA
MISSOURI
NEBRASKA
NEW HAMPSHIRE
NEW JERSEY
NEW YORK
OHIO
OKLAHOMA
OREGON
PENNSYLVANIA
RHODE ISLAND
SOUTH CAROLINA
TEXAS
VIRGINIA
WASHINGTON
WEST VIRGINIA
WISCONSIN

CUBA PORTO RICO BERMUDA HAWAII

CANADA

ALBERTA ONTARIO QUEBEC

MEXICO

CALENDAR

For the School Year 1931-1932

School Year begins . . . . Monday, September 28, 1931

School Year ends . . . . . Saturday, May 28, 1932

Holidays

Thanksgiving . . . . . Thursday, November 26, 1931

Christmas Vacation
December 20, 1931 to January 3, 1932 (both inclusive)

Washington's Birthday . . Monday, February 22, 1932

Easter Vacation
March 25 to April 3, 1932 (both inclusive)

Albert Petersen
Official Photographer
New York - Philadelphia